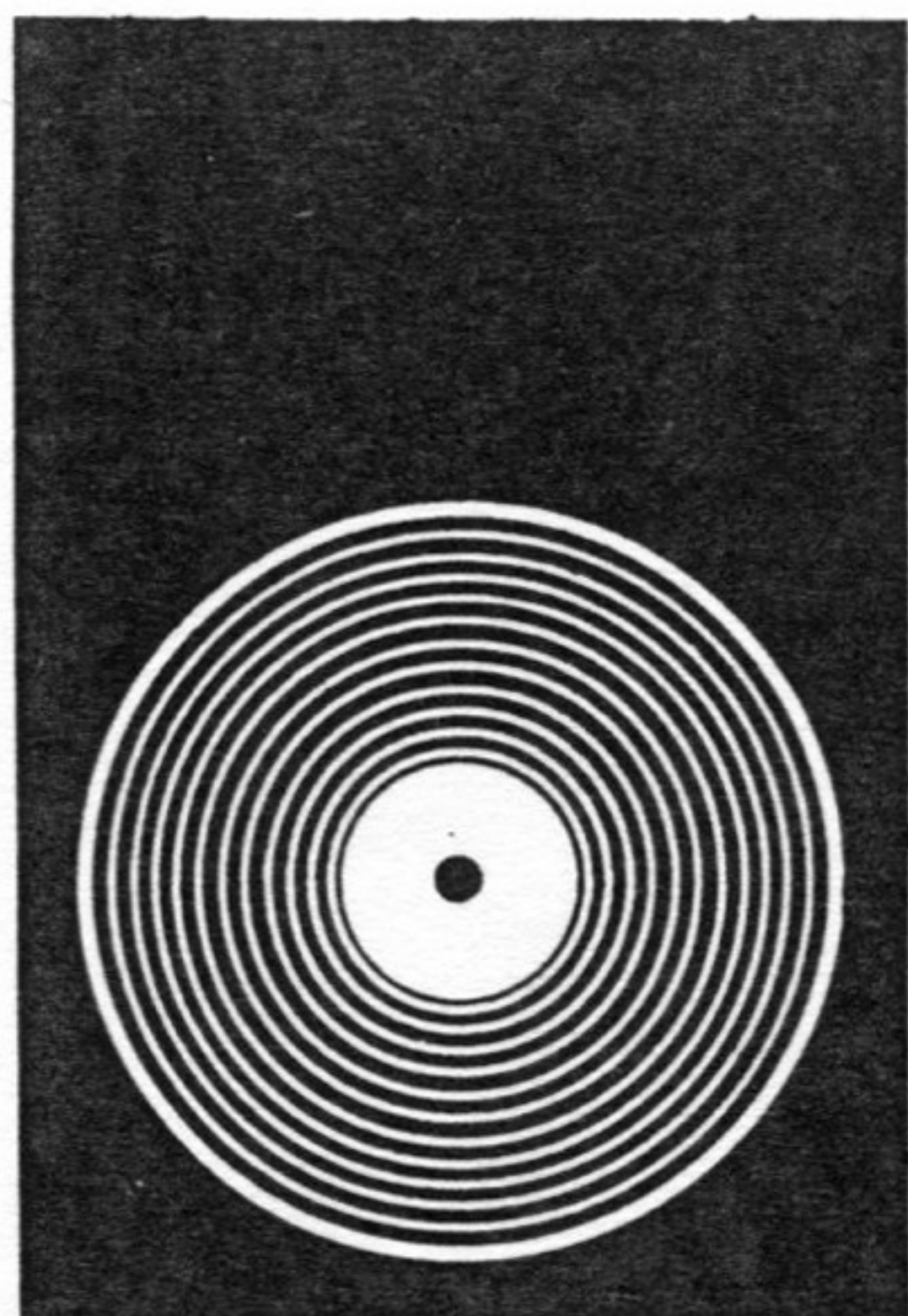
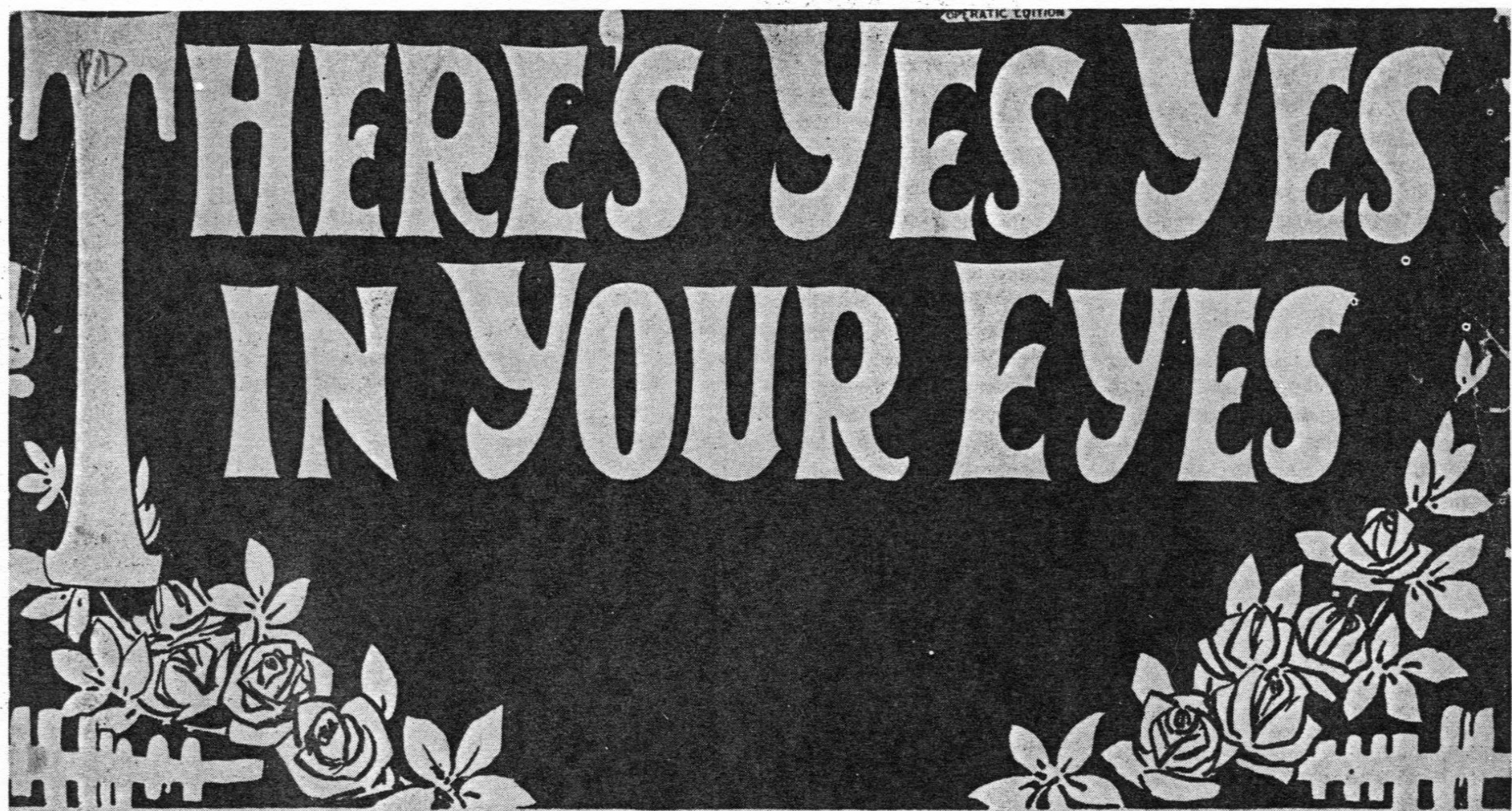

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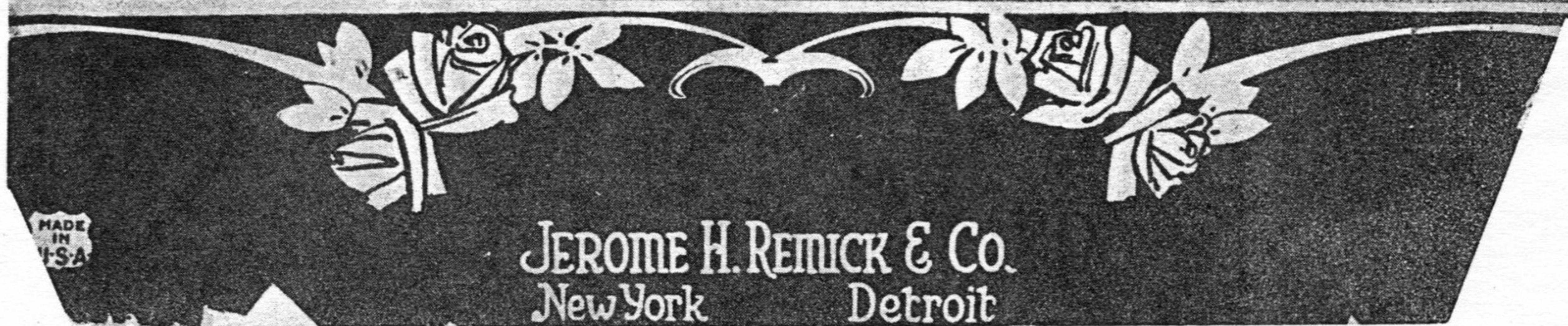
record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS



JEAN GOLDKETTE'S ORCHESTRA



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Record Research is proud to announce two additional members to its ever growing staff, John Baker and Dick DuPage.

JOHN BAKER

Mr. Baker has been a collector and contributor for many years. John begins his Record Research sojourn next issue with a comprehensive listing of the Bluebird and Victor sides of the Washboard Rhythm Kings. We know that collectors will be interested in Mr. Baker's informative writings in issues to come.

DICK DUPAGE

Dick is well known in music circles. For years he has been associated, as arranger for many top name musical groups including Paul Whiteman, the Dorsey Brothers, Artie Shaw, Miff Mole, etc. Mr. DuPage's interviews with his many musician friends has resulted in a colloque of data, unknown to most jazz fans. Dick begins his RR writings this issue with a very fine article on Fud Livingston.

PERSONNEL OF JEAN GOLDKETTE ORCHESTRA

who appear on front cover... from left to right
Izzy Riskin-p; Joe Venuti-v; Doc Ryker-sax; Fuz Farrar-tp; Steve Brown-tuba; Ray Ludwig-tp; Jimmy Dorsey-sax; Eddie Horvath-dms; Bill Rank-tb; Tommy Dorsey-tb; Don Murray-sax; Howdy Quicksell-banjo;
? ? -piano.

Note: We would like to be corrected if any of the above identifications are incorrect.

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years of publishing, our archives still bulge with inexhaustible data. Most of our readers save this important magazine as permanent reference, and requests for back issues are constantly being filled.

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EDITORS

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LEN KUNSTADT

STAFF

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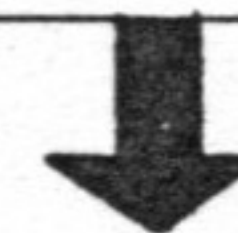
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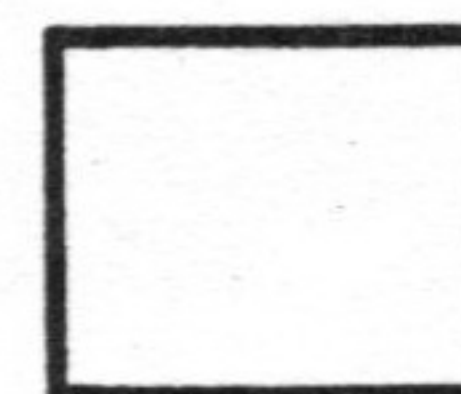
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FUD LIVINGSTON

A TRIPLE THREAT MAN

by

DICK DUPAGE

Among jazz artists who, during their lifetime or since, have failed to receive due acclaim, no one stands out more prominently to the writer than Fud Livingston. It was surprising not to find his biographical sketch in Leonard Feather's "Encyclopedia of Jazz"....many much lesser lights are included there.

Here was a man of rare talent and ability who, unfortunately, unable to reconcile himself to commercial requirements, eventually succumbed to frustration and the inevitable losing battle of the bottle. In many respects Fud's experience parallels that of Bix..... only Bix couldn't "take it" as long.

Joseph A.(Fud) Livingston was born in Charleston, South Carolina, April 10th, 1906. He attended the public schools of that city and, later, local Citadel College. During early youth he and his brother, Walter, studied piano, clarinet and saxophone. Like many jazz musicians early experience was gained playing in bands for local affairs and school dances.

Fud's first contact with the big-time came in late 1925 when he joined Jean Goldkette in Detroit. Based purely upon aural evidence at this point and subject to verification, a fine example of what may be Fud's early hot tenor can be heard on a 1926 disc of Goldkette's Book-Cadillac Orchestra (under direction of Owen Bartlett), Vi 20268, "Just A Bird's Eye View Of My Old Kentucky Home"/"There's A Little White House". Near the end of the first title there is a clarinet break and solo that also sounds like Fud. These solos have been identified by Doc Ryker, 1st Alto man for Jean Goldkette's Orchestra, as distinctly NOT by Don Murray (there were certain similarities between the two men's early styles). "Jazz Directory" indicates no differentiation between the Book-Cadillac Orchestra and Jean Goldkette's (Greystone Ballroom - proper) Orchestra whereas they were two separate and distinct groups. In the Goldkette (proper) band the lineup was: Doc Ryker, 1st Alto; Fud Livingston, 2nd Alto; Don Murray, tenor. Fud and Don split the hot clarinet work. Fud's stay was brief and he did not record with the Goldkette (proper) band. Chauncey Morehouse, who joined the band after winding up with Ted Weems late in 1926, and after Fud's departure from Goldkette, recalls that from time to time men were loaned to the Book-Cadillac band when they recorded. This could account for the presence of Fud, if it is he, on the Book-Cadillac date. Then there was another major group under the Goldkette

banner, the Orange Blossoms Band, under the alternate leadership of Hank Biagini and Spike Knoblauch (Glen Gray). This, of course, became the Casa Loma Orchestra. Detroit was loaded with talent at this period. The Seattle Harmony Kings were lodged at another ballroom and the personnel boasted such men as Wild Bill Davison, the Neibauer brothers and Rosie McHargue. Bix, Tram and others from the JG band frequently sat in with SHK because they felt so much more playing freedom there. There's room for plenty of interesting research here!...There were never more than three saxes at one time in the Goldkette band (during the Bix and Tram period) and it was either Ryker-Livingston-Murray, as above, Ryker-Trumbauer-Murray, or Ryker-Dorsey-Murray..... Another interesting digression - Chauncey Morehouse and Walter Livingston, played together in the Weems band. Walter became famous among sax men for his much copied break in "Somebody Stole My Gal" Vi 19212.

Later in 1926 Fud became a member of the great Ben Pollack band. Livingston was as valuable a man as any band could have - a real triple-threat man - as a sideman on sax and clarinet, a top flight arranger, a talented composer. While it is not unusual to find a man highly proficient in both the writing and performing branches of musical expression, it is seldom that an artist becomes superior both as a jazz soloist and arranger.. Fud was both and recognized as such by musicians and, perhaps, by a few isolated jazz fans of the 20's and 30's; record collectors, as we know them today, being largely non-existent at that time.

Little cognizance is given to the fact that, right at the outset, this young man originated and set an entirely new style among large bands - particular those with an appreciable ability toward hot playing. Two of the most notable Livingston contributions in the early revolutionary category are his arrangements of "He's The Last Word", Vi 20425, and "Deed I Do", Vi 20408 which, significantly enough, were Pollack's second and third issued records and, undoubtedly were responsible for launching the Pollack organization overnight into one of the nation's leading bands. It is well worth the while of anyone interested in the progressive history of white big band jazz to analyze these two sides. Takes 2 and 3 (the latter issued on X label LP) are both great. There are wonderful tenor solos by Fud on both records and, of course, Benny Goodman's first recorded solos are here. The effect today is quite astounding, particu-



larly when recalled that these arrangements were written, played, and recorded in December, 1926 - a far cry from the techniques of today.

Nonetheless, these sides compare very favorably with today's techniques of arranging, which is unusual because, while much of the playing of the early jazz masters is still great sounding, most of the arranging of that era is definitely dated, corny, or overly pretentious by current standards. Fud's use of whole-tone devices was a revolutionary step in 1926. It is of the opinion that much of the arranging prowess of the great Glen Miller can be directed to Fud's influence when they were together in the Pollack band.

A & R men of the 20's, with few exceptions, possessed the faculty of fouling up the works insofar as good musical taste in general was concerned, and insofar as jazz in particular was concerned. The 'Impressario' at Victor who let these Fud Livingston arrangements through is certainly to be congratulated, for they were the beginning of good big band white jazz.

Record copying by aspiring young jazz neophytes was common practice in the 20's and 30's and a group of teenagers at a Virginia military school of which the writer was a member, were no exception. There wasn't much good jazz to copy in the beginning, at least as far as ensemble playing went, but there was plenty of good solo work. The great Bobby Davis, who, with Chelsea Quealey, commuted regularly between the Californ-

is Ramblers and the (Jan) Garber-Davis (no kin or connection to Bobby) Orchestra, was the hot sax king of the early-middle 20's; Louis Panico, with Isham Jones' Orchestra, was the current trumpet rage along with Clyde McCoy and his "Sugar Blues". Another pastime was to sit up after taps until all hours of the night listening to Coon-Sanders on an earphone crystal radio set, the program emanating from the Black Hawk Cafe in Chicago. Some of the C-S records weren't too bad for those days, and they had a few very good soloists. Then there were Ace Brigode & His Virginians out of Charleston, W. Va., the Weidermeier Orchestra from the same town, and Tal Henry's Orchestra from Greensboro, N.C.all semi-hot bands of sorts, but nothing to really knock one out..... Naylor's Seven Aces from Birmingham Ala. was a great hot band in those days - Ray Bauduc was the drummer. These outfits all played for the various school dances from time to time. All this, of course, was pre-Bix, pre-Red & Miff, pre-Dorsey Brothers, etc..... In short, we were a jazz-starved gang of youngsters, not really knowing what we were waiting for, but ready and receptive for the time it would eventually come.

Next to attract our attention were the California Ramblers. Bobby Davis with his popular "strut" solo style was there too, but a brand new element manifested itself with the introduction of Rollini, the Dorseys and Red Nichols. While the Ramblers made some good hot band records, the majority were commercial nack (the Little Ramblers, Goofus Five, etc discs didn't get to the record stores down our way until later), saved only by occasional good solo work. In this respect the 'Impressario' was often death on the Ramblers.

Came December 1926, the writer was listening to some new records in a store and came across "He's The Last Word". Wondering who Ben Pollack was, and conjecturing it to be just another "cornball", the old big box-like Victrola was wound up and the needle applied. Well!!! something really new, and great! This was it! Here was ensemble playing worth copying at last! And Fud Livingston was the man responsible for it.

During the following Spring, "Kike" Kyser (later known as Kay Kyser) & His Electrical Band (colored lights flashing out of every instrument but the piano) furnished the music for one of the major formal dances (we younger punks played for all the informal "shags"). They played out of the Univ. of North Carolina ... a real good hot band, too. They had made near-perfect copies of Pollack's "Deed I Do" and "He's The Last Word", right down to the last detail, including the great solos of Benny, Fud, Glen Miller and Harry Greenberg.

When Ben Pollack came to New York, Fud Livingston left the band in order to take advantage of many free-lance offers - both as arranger and performer. Next to Jimmy Dorsey, Fud, along with Benny Goodman, was the most frequent clarinet

with the various Nichols and Mole recording groups. And when Dorsey of Goodman were playing clarinet for Red, Fud was more often than not present on tenor sax. He was responsible for many of the great recorded arrangements of the Five Pennies. Miff's Mollers, Charleston Chasers and others. The classic Bix and Tram discs of "Singin' the Blues" and "Clarinet Marmalade" are Livingston arrangements.

As radio had put a considerable damper on recording activities, the jazz greats began to flock to the new medium in droves where, unfortunately, their talents were rarely used to best advantage. Despite the 1929 market crash and ensuing depression, the 1930's ushered in what may be termed the golden age of radio. Sidemen were so loaded with commercial dates that during the closing theme they packed up their horns and dashed off to another studio, or even leaped into a cab making a dash to another station across town to make the closing strains of the opening theme of another commercial program. Earnings (and on a 100 cent value dollar!) were fantastic! Those in demand ranged from \$500 to \$1250 per week. The writer had the privilege of working as arranger on programs which included the Dorsey Brothers, Chester Hazlett, Rudy Adler, Artie Shaw, Mennie Klein, Mickey Bloom, Charlie Margulis, Larry Binyon, Lloyd Turner, Will Bradley, Jerry Colonna (a fine trombone player), Miff Mole, Adrian Rollini, Joe Venuti, Chauncey Morehouse, Dick McDonough, Irving Brodsky, Arthur Schutt. Fud was in the middle of everything, both as player and arranger. He worked for every major conductor in the field.

Fud played and arranged for Paul Whiteman for five years. In 1933 he was replaced on tenor sax by Arthur Rollini, Adrian's extremely talented younger brother (listen to his beautiful hot clarinet on "Tap Room Blues" - Joe Venuti & his Blue Four - De 625). At this time Fud was devoting more and more time to arranging and composing. Jack Robbins hired him as arranger for the "Big Three" - Robbins, Feist and Miller. It was probably here disintegration began to set in because insipid commercialism was making greater demands upon him all the time. It became increasingly difficult to get his assignments in on time - "just couldn't seem to get commercial ideas." There was some compensation, however in composing and he came up with a few hit songs, the most outstanding of which was "I'm Through With Love"; his hot instrumentals include "Feelin' No Pain", "Humpty Dumpty" (great Bix-Tram Okeh 40926), "Imagination", and "Harlem Twist"...all well known to Nichols and Mole fans. The latter was written in conjunction with Chauncey Morehouse who is also responsible for "scat" vocal - Nichols V121560.

Fud next went to the west coast where, for a time, he conducted on one of Bing Crosby's radio shows. He arranged for many motion picture musicals until he began handing in scores late, or, in

instances, neglecting to hand some in at all. This would be in the late 30's and early 40's. Little is known of Fud's activities after this except that he came into an inheritance which was remitted to him in the sum of \$60 per week. It has been reported that this amount was largely spent on red champagne, for which Fud had a particular fondness.

In the "character" department, in which so many fans delight, Fud was second to none. Fud, along with Arthur Rollini, Bobby Davis, Chelsea Quealey, Jack Teagarden and the late Frankie Trumbauer joined Adrian Rollini in Fred Elizalde's band in London (listen to "Tiger Rag" Br. E02331). One morning Chelsea and Fud failed to show up for a record date - they had had a "ball" the night before and had boarded a boat back to the U.S. Legend! has it, too, that Fud was playing the tables at one of the hotels in Reno. Fud "broke the bank" but agreed to settle for \$10,000 on condition that he be allowed to retain the hotel for four days during which period he could lavishly entertain his friends and a flock of movie queens!

Back in New York Fud had reached a state of near dereliction and was constantly seeking an advance on his royalties from ASCAP. Prior to his demise, he spent a number of days in the Brill Bldg. office of arranger Johnny Warrington, talking incessantly about the "old days". One day he showed up with swollen ankles and face bandaged - he had been struck by an automobile. Apparently he had reached the depths. Nevertheless he went to the piano and for an hour or more played such fantastic chords, progressions and various patterns that everyone on the floor crowded in to listen with amazement and admiration. Fud had something here again to offer, but apparently it was too late, as the bottle was not only ebbing his career but his life as well.. Tony Parenti, one of Fud's generous good friends right to the end, got Fud a gig in a down-town bar-cabaret playing his unusual style of piano. This was during the last 6 months of Fud's life and Parenti believed it to be Fud's professional swan song. It was in these last months that many a habitué of the fabulous "Charlie's Bar" (a mid-town retreat for many musicians) would see the affable Fud hunched over his favorite intoxicant, his face deeply lined, his posture bent - just an outline of the great Fud who gave so much of himself to his music. Through all his suffering, - he remained an intelligent and exemplary gentleman. In the fall of 1957 Fud Livingston passed away... we lost a grand guy and a great talent.... He will be missed.

Acknowledgement and appreciation for their help and interest in this article is extended to the following: Bill Challis, Wild Bill Davison, Jimmy McPartland, Miff Mole, Chauncey Morehouse, Tony Parenti, Arthur Rollini, Doc Ryker, Jack Teagarden, the late Frank Trumbauer, and Johnny Warrington.

THE VICTOR LIGHT OPERA COMPANY Paul Charosh

Whether we collect folk songs, Jazz, classical, or personality recordings, most of us have, at one time or another, stumbled across examples of Victor's "Gems" series. This series may well represent the longest lived and most successful series of records based on a single idea. This idea, which in 1909 initiated a series that was to last for nearly thirty years, was to record as many selections from a musical comedy or operetta as could be agreeably compressed into 4-4½ minutes of playing time on one side of a 12" disc.

A small box on page 14 of the Victor Talking Machine Company house organ, "Voice of the Victor" for September 1909 announces:

A Victor Record Novelty
The New Medley Combinations

We wish to call special attention to the new and attractive feature in connection with Victor Records that had its inception with record no. 5721, medley from the "Candy Shop", where we have given music-lovers a combination medley comprising the catchy numbers from the opera by the Victor Light Opera Company in conjunction with the Victor Orchestra.

Their ready sale is conclusive evidence that immense quantities can be sold if Dealers will only bring them before the purchasing public. Up to date we have issued five of these medley combination records as follows:

- 5721 Medley from the "Candy Shop"
- 31744 Gems of "Havana"
- 16305 "Primma Donna" Selection, etc.
- 31745 Gems from "The Beauty Spot"
- 31748 Gems from "The Prince of Tonight"

Many other similar records are in preparation and these medleys promise to be one of the great features of the year."

Indeed, "the new medley combinations" proved to be one of the great features of 1909 and of many years to come. The Victor added titles to the series quickly. A considerably larger article appeared on page 4 of the "Voice of the Victor" for January-February 1910. It stated that:

.....the Light Opera numbers are a Victor innovation and only one of the many big things we are continuously giving our Dealers to help them make the Victor the greatest musical instrument on earth and a necessity in every home.

Don't think that for one instant that it is a simple matter to add records of

this character to our catalogue. They present almost insurmountable difficulties. Imagine if you can, in the first place, an organization of solo voices and chorus gathered together and properly cast to obtain just the right ensemble; then the masterly work of arranging the score to bring out all the little beauties of each aria and chorus; the innumerable rehearsals, and finally the massing of the entire company of principals, chorus and orchestra before the recording horn for the making of the record. The final result must be perfect, more perfect than you will hear it sung on any stage, because the least imperfection would quickly be detected in the finished records, while at the theatre it would never be noticed, or, if noticed, quickly forgotten. Every voice in the Victor Light Opera Company is chosen with great care, and it is no exaggeration to say that every one of these records are sung and played better than you or any one else ever heard them before.....

- 31745 Gems from "The Beauty Spot"
- 31744 Gems from "Havana"
- 31748 Gems of "The Prince of Tonight"
- 5721 Medley from the "Candy Shop"
- 31751 Gems of "The Dollar Princess"
- 31757 Gems from "A Broken Idol"
- 31758 Gems from "The Golden Girl"
- 31761 Gems from "The Bohemian Girl"
- 31766 Gems from "Algeria"
- 31768 Gems from "Robin Hood"

And so, within five months, Victor had prepared ten titles for distribution.

The contribution of this series in preserving for future generations obscure melodies from equally obscure operettas is enormous. However, these recordings are interesting from two other aspects. First, they demonstrate the development of an extraordinary recording technique. The article quoted above points that out. A fantastic amount of work must have gone into the preparation of each recording session and into the actual recording sessions themselves. A examination of the take numbers of some of these "medley combinations" suggests that recording them must have exhausted the participants. Gems from "Oh, Oh, Delphine" (Vi 31878) is take 6. Gems from the "Man With Three Wives" (Vi 31883) is take 9. Gems from "The Chocolate Soldier" (Vi 35416) is take 13, and Gems from "Floradora" (Vi 35451) is take 14!...Secondly, these recordings are interesting aesthetically. No matter how delightful and charming the music-- or for that matter how banal-- each selection is so well integrated with the next that each recording seems unhurried and unified (despite the fact that as many as seven selections may be featured) and somehow gives the illusion that a complete operetta has been featured. Thirdly, the series is interesting because we have, on several dozen records, a virtu-



Another scene from Victor Herbert's "Eileen" which has taken New York by storm.

First Records from "Eileen"

Made under the direction of the composer Victor Herbert. Other records by John McCormack will be found in the Red Seal List

35631/Gems from "Eileen"—Part I Victor Light Opera Company
12m. 1.25/Gems from "Eileen"—Part II Victor Light Opera Company

"It has long been my desire to write an Irish Opera," said Victor Herbert in his curtain speech on the production of "Eileen," "which would be worthy of the traditions of a great race and its literature." This, he feels, he has accomplished in his latest production, and those who hear the present selections which were made under the personal direction of the composer himself will surely agree with him. The selections are as follows: Part I—Chorus: Glad, Triumphant Hour—Solo: My Little Irish Rose—Solo: Eileen (Alanna, Asthore)—Chorus: Free Trade and a Misty Moon—Solo and Chorus: Ah, True Friends of Ireland—Solo and Chorus: When Ireland Stands Among the Nations of the World. Part II—Chorus: The Irish Have A Great Day To-night—Solo: Ireland, My Sireland—Duet: Life's a Game—Duet: I Want to be a Lady—Solo and Chorus: Love's Awakening—Chorus: Thine Alone.

CRAZY CHORDS, CLAMBAKE, VAUDEVILLE AND RELIANCE

Four Labels of the East Bay Revival

Samuel B. Charters

During the late 1940's and the early 1950's there was a strong "revival" movement within the area of traditional jazz in the United States. Groups of amateur, semi-professional, and professional musicians tried to recreate the jazz style of the so-called "classic period", from about 1917 to 1930. There was little direct research; that is, interviews with musicians and band experience with men playing in the style. Most of the musical style was derived from a secondary source, phonograph records. The revival musicians were usually from middle-class income groups, and for the majority the music was felt to be "creative expression", rather than a way of making a living. There was certainly enough resistance on the part of the public to encourage the revival musician in his attitude. Since it could be made to pay only sporadically, the musicians who regarded music as a career either did not play in the "revival" style, or if they did, quickly got out of it. A sort of "dixieland" style was being played by men who usually had been associated with commercial orchestras, but their playing had very little to do with the "revival" as an artistic movement.

Unlike the professional musician, whose career centers around the series of jobs in which he finds himself after some years of intense training, the revival musicians were oriented toward the phonograph record.

It was their only standard of value; since music in the style could be heard only on recordings, and the recordings certainly represented the only permanence a jazz performance could attain. They found themselves in a blind alley, as far as the major record companies were concerned. Most of the recording was either of older musicians from the classic period or of the tasteless dixieland bands that finally engulfed the revival movement. For many of the groups the possibility of recording was discouragingly dim.

It has always been possible to produce records on a small scale, and in the years after the war a number of small pressing plants were operating in cities throughout the country. The revival musicians turned to these to produce the phonograph records which were the final step in their identification with the musical style they themselves had learned from phonograph records. The cost was small, varying from about \$65 to \$95 for a hundred records, depending on studio fees and the quality of the material used in pressing. The pressing

plants did almost no recording of their own; they simply produced records for any individuals who were willing to pay for them. A few of the records were directly paid for by the musicians themselves, but most of them were released to gratify the musicians, their friends, and families.

The revival scene in the San Francisco area was dominated by the musicians of the Watters group. They certainly didn't represent the entire musical scene, but the Watters' sound, carried even further by Turk Murphy, came to be so much identified with the San Francisco revival that other musicians in the area found themselves without even the response that men like Murphy and Bob Scobey had. A group of musicians from the Oakland-Berkeley area, directly across the bay and from San Francisco, developed a looser, more spontaneous style, and they were unable to command any sizeable audience and found no interest from any of the record companies. As a result, over a period of eight years there were four ventures into the record business by musicians of the East Bay or their small, but devoted, group of friends.

The earliest of the records was an unusual one. Harley Carter, who was living in a room in Berkeley, was interested in the vaudeville theatre and in vaudeville musical acts. Harley played the piano, and he and a friend, Pete Allen, a clarinetist and admirer of the 1920's singer, Irving Kaufman, played through a great deal of music from the vaudeville period. During the summer of 1948 a banjo player named P.T. Stanton rehearsed with them and on July 8 they recorded two sides at Carter's room. The records were processed by the Oliver Record Company of Oakland and released in the fall.

(no matrix VAUDEVILLE MUSIC 100
number) 100 A - Palestena
100 B - When That Midnight
Choo-Choo leaves for Alabam
Peter Allen with the Vaudeville Trio
Pete Allen, clt and vocal; Harley
Carter, pno; P.T. Stanton-bjo.

It was probably the only vaudeville "revival" record of the period. Pete Allen sang both titles, playing a short clarinet bridge on *PALESTENA*. Both Allen and Stanton, on different instruments, became increasingly important in the revival bands of the area. Allen has written, "... I am no longer even mildly interested in vaudeville (though I must say I still dig Irving Kaufman) and during those last couple of desperate years Harley's records and music were dispersed along with his self-respect

and other possessions...It was really Harley's creature and had no repercussions," Carter took his own life in 1951.

Since 1948 the East Bay revival has more or less revolved around two musicians and leaders, Dick Oxtot and Bob Mielke. They have led or played in groups in the East Bay since the years immediately after the war. Both were associated with the revival movement in New York, Oxtot with the Dixieland Rhythm Kings and Mielke with Bob Wilber, but since 1953 they have been closely associated in a series of bands often nominally called Mielke's Bearcats. The other three East Bay recording ventures were with groups led by or including both of them.

Oxtot's first successful band was a group called the Polecats, which often appeared with its mascot, a small, mean-tempered skunk. Through a series of dances at Jenny Lind Hall, in Oakland, the band attracted an enthusiastic following, and in the fall of 1950, October 6, four sides were cut at the facilities of radio station KRE in Berkeley. It was a business venture by a friend of Oxtot's named Vince Lesby. The records were released early in 1951.

(no matrix CLAMBAKE RECORDS 1
number) Closer Walk With Thee/
Campanile Stomp
The Polecats: Oxtot, cnt; Bunky Coleman, clt; Howard Wood, tb; K.O. Ecklund, pf; Bob Bissonette, bjo; Bob Hoskins, tuba; Bunny O'Brien, dms.

(no matrix CLAMBAKE RECORDS 2
number) Polecat Strut/
Floatin' Down To Cotton Town
The Polecats: two changes in personnel to above. Don Noakes, tb; Howard Wood, Washboard.

There was a second recording session in March, 1951, a few weeks after the first two records were released. Bob Mielke had returned from New York, and joined the band in time for the session. The recording was done in Jenny Lind Hall.

(no matrix CLAMBAKE RECORDS 3
number) Tuba Or Not Tuba/
Limehouse Blues
Oxtot, Colman, Ecklund, Bissonette, Hoskins, Mielke, tb; Howard Wood, dms.

An Ohio revival band, the Dixieland Rhythm Kings, was losing its cornet player, Carl Halen, to the Army, and hired Oxtot to replace Halen on the strength of the *Clambake Records*. Oxtot left to join the band in New York in the late spring and his Polecats broke up. Lesby was unable to realize his investment and *Clambake Records* soon went out

Cont'd on page 11



TWO EXCERPTS FROM THE 1922

SYMPHONOLA CATALOGUE



Popular Hits of the Hour

You'll Want These New Lively Dance Selections and Latest Songs of the Day.
Check Them on Inside Pages As You Pick Out Your Other Favorites.

Granny (4386)
"Granny, you gave me my mammy." One of the most attractive songs of recent months, full of love and tenderness. Charles Harrison makes it a glowing tribute that goes straight to the heart. Between the verses can be heard the violin strains of "Silver Threads Among the Gold."

Honolulu Honey (4361)
Is the charm of autumn evenings, this quaint Hawaiian love song claims a rightful place. Exquisitely sung by Harrison and Clark, its rare beauty is further enhanced by the Hawaiian guitar accompaniment of Ferrer and Franchini.

Weep No More My Mammy (4379-4383)
This alluring ditty has a wholesome sentiment sure to please. The tender refrain of a returning son resolved to give Mammy his adoration—"to show how I appreciate, before it is too late." It is equally pleasing as a fox trot by Green Bros. Novelty Band. Everything they play is good, but with this catchy tune they're irresistible.

Leave Me With a Smile (4363)
Sometimes when there's a pull on the heartstrings, emotion is concealed in a smile. But there is nothing forced in the charm of this lively fox trot. One of the most popular hits in many months—hummed and whistled everywhere.

Babbiling Brook (4386)
Green Bros. Novelty Band have outdone even the laughter of the brook in this dreamy waltz. The merry chime of the xylophones entrances the imagination, and the rhythm is simply perfect. On reverse side of Record you get another favorite, "Just a Little Love Song."

Song of India (4384)
With a haunting charm that savors of the Orient, this fox trot is a favorite everywhere. The thrill of weird Eastern effects stirs the blood, and the dancers' delight is unbounded. With it is a waltz as pleasing and picturesque as its name, "Colorado and You."

April Showers (4382)
A beautiful fox trot. One of the big successes of the year. The swinging melody is not only ideal for dancing—it's the kind of a tune that runs through your mind long after the playing has ceased. Wherever young folks get together—whether to sing or dance or simply to sit and listen—they're sure to call for April Showers.

Isle of Paradise (4367)
George Green and Ferrer and Franchini have made a happy discovery! Hawaiian Records have long been universal favorites, but this one has outclassed them all. Coupled with the soothing strain of Hawaiian guitars in the rollicking tinkle of xylophone, and the combination is superb. You'll never tire of this Record.

Symphonola Records Are Now Offered on Easy Payments

—with Order for Either a Symphonola or Home Furnishings

HERE is the opportunity to at once obtain all the beautiful Records you need to complete your present entertainment—at a low price, and on the easiest terms imaginable.

With an order for Symphonola, the price of Records is simply added to cost of Symphonola and Monthly Payments are not increased one cent. For example, you may get:

For \$5 a Month—Style C Symphonola and 15 Records at 50c each	\$ 55.50
For \$5 a Month—Style D Symphonola and 15 Records at 50c each	\$4.00
For \$5 a Month—Style E Symphonola and 15 Records at 50c each	\$4.00
For \$5 a Month—Style F Symphonola and 15 Records at 50c each	\$4.00
For \$5 a Month—Style G Symphonola and 15 Records at 50c each	\$4.00

These quantities are, of course, only suggestive. You may order all the Records you want with any Style Symphonola on this Easy-Payment Plan.

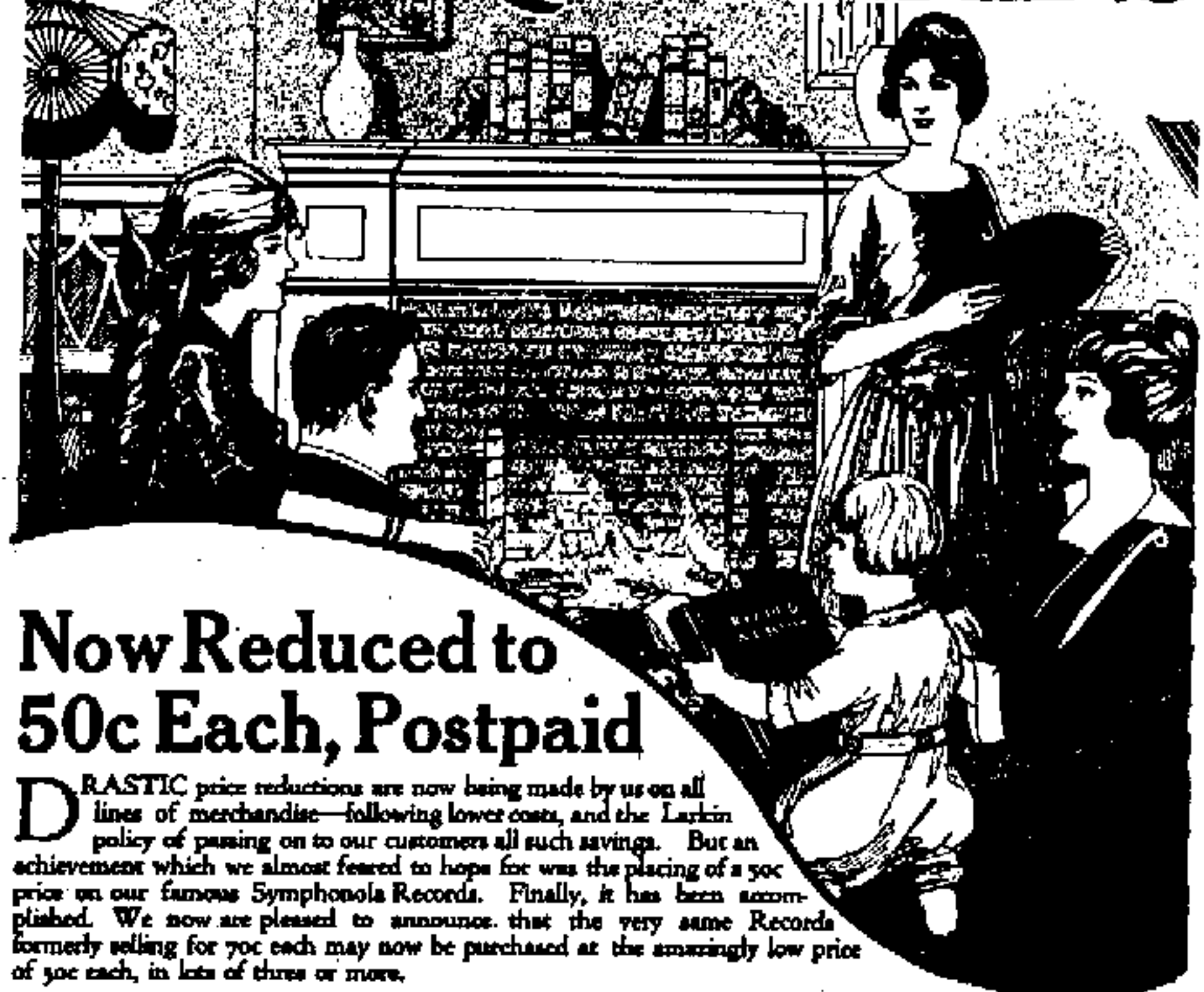
With order for Home Furnishings, the price of Records is added to cost of Furnishings and Monthly Payments for all are made according to regular terms on Page 4 in Larkin Book of Better Homes. When Symphonola Records are ordered alone, they are sold for cash only.

Choose a wide variety of these beautiful selections, fill out Order Blank below, then pin this Circular to your order for Home Furnishings or Symphonola.

Be Sure to Indicate the Selections You Desire
By Marking "X" in Space Opposite Number and Name of these Records

Date 1922 Larkin Co. Inc. Please send me postpaid Symphonola Records at 50c each. I enclose \$..... (Please send Money-Order or Check if possible. It is safer than Cash. If necessary to send Cash it is best to send by Registered Mail.) Write full name plainly.		WRITE HERE YOUR SECOND CHOICE of Selections we may send if some you have ordered should be out of stock.	
NAME		Number	Number
Street and No. or Rural Route		Number	Number
Post-Office and State		Number	Number

SYMPHONOLA RECORDS



Now Reduced to 50c Each, Postpaid

DRASTIC price reductions are now being made by us on all lines of merchandise—following lower costs, and the Larkin policy of passing on to our customers all such savings. But an achievement which we almost feared to hope for was the placing of a 50c price on our famous Symphonola Records. Finally, it has been accomplished. We now are pleased to announce that the very same Records formerly selling for 70c each may now be purchased at the amazingly low price of 50c each, in lots of three or more.

Fall and winter days will be made brighter by getting some of these new Records for your phonograph. Two complete clear-toned selections on every one of these beautiful 10-inch Records. The same music for which you would pay up to \$1.25 and more in the stores.

All the Best Music by World Famous Artists

HEAR the celebrated artists who have made Symphonola Records popular everywhere—good music is appreciated. Listen to Walter Scanlan, with his beautiful Irish folk songs. Royal Dadmun, with resonant voice almost organ-like in power, is another big favorite. Walter Vaughan and Reed Miller, lyric tenors, the Criterion Quartet, Shannon Four, Nevada Van der Veer, Marie Morrell and Milan Luak with their rare violin, and many other well-known stars, all stand ready to entertain you at a moment's notice. Green Bros. Band, and the Plantation, Waldorf-Astoria and Benny Krueger's orchestras are just a few of the famous entertainers who have made Symphonola Records so popular for dancing.

On Symphonola Records, you get all the latest song and dance hits, Hawaiian waltzes, Band selections, favorite old-time songs, and the choicest music from opera and concert stage. You'll find just the Records to give your phonograph new charm.

Department of **Larkin Co. Inc.** BUFFALO, N. Y. Perth, Ill.
Better Homes Philadelphia, Pa. Chicago, Ill.

Playable On Any Style Phonograph

Make Your Home Life
More Enjoyable
This Fall and Winter





Currently at Nick's is a young man, who is a constant source of amazement because of his unique and fresh style in interpreting any piece of music he plays. His name is Johnny Varro and his instrument is the piano.

Johnny was a young child when he began studying piano in terms of the hallowed classics. And though his groundwork was fully entrenched in this most admirable of backgrounds from which he learned the necessary basic fundamentals of music, it wasn't until the haunting strains of Fats Waller, Father Hines, Jess Stacy, Mel Powell, and Teddy Wilson, as well as the inimitable Bix, reached his ears that Johnny realized the potential of combining these two worlds of music into a distinctive style all his own. From the revered classics and the noble, pure, and humanly simple inspired jazz of the early traditionalists, Johnny's own creative ability surged, taking a flexible form which has given him a mastery of originality and ever stimulating dexterity on piano.

Johnny owes a great deal to one of those unsung jazz fanciers by the name of Tom Stagno who upon hearing Johnny several years ago, appraised him as a youngster with great talent. Tom arranged to have Varro play at various jam sessions about New York City. Tom was right about Johnny and it wasn't long before he was on the road to success.

The proof of his ability lies in the fact that as soon as such stalwarts as Bobby Hackett, Phil Napoleon, Tony Parenti and Pee Wee Erwin heard him, they immediately engaged him. Yet before these professionals sought Johnny out, he, too had begun attending various jazz sessions around New York — in the Stuyvesant Casino and the Central Plaza, operated by Bob Maltz and Jack Crystal. It was in those establishments — then an unknown, Johnny was permitted to sit in with Bobby Hackett, George Brunis and the late Messrs. "Hot Lips" Page and "Big" Sid Catlett. These long time stars recognized Johnny as an unusual and outstanding talent, and therefore he was invited time and again to play with them.

In 1953 after his discharge and separation from the Army, Bobby Hackett asked Johnny to join him for a tour. Johnny readily accepted this invitation which was resultant in one of his most rewarding experiences. Then, with Nappy Lamare's band came a tour of Canada. Chicago, Columbus, Ohio and St. Louis. It was in 1954 when Johnny joined Phil Napoleon and they played a 10-month engagement at Nick's. This was a term which was originally scheduled for only a few months but because of popular de-

Cont'd on Page 19

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

A CHICAGO RAMBLE

THE TWO "DREAMLANDS", THE NEST

The Dreamland Cafe at 35th and State was a small but strictly hot joint in the middle of the jumping Southside in the twenties. The Dreamland Ballroom owned or operated by Patty Harmon (of Harmon mite fame) was a white dance palace under the elevated tracks at Lyons and Van Buren on the southwest side. The Doc Cook band (Noone, Keppard and about 12 others played the Ballroom). Noone doubled between this band and his own trio (later augmented) at the Nest. The existence of the two Dreamlands have often led to confusion in the Chicago histories. Noone repeatedly told us about the many young musicians who visited him in the 1 AM to 6 pm shift which he played with Hines at the Nest. As I talk to Soper and Roble and other pianists, I find that it was Hines who drew them. But obviously it was Jimmie who would attract Wayne King (then with the Del Lampe dance band) and Tesch, PeeWee, Gil Rodin and at least a dozen others who have reported their kicks at the Nest. Of course the late hour of the Nest made it more easily possible, for working musicians to fit such visits into their schedule.

"Z" FOR ZINKY

Zinky Augustus Cohn who acquired a big chunk of the Hines style by 1929 joined Noone in 1929 and stayed for two years. The band was then playing Indiana resorts, moving from spot to spot and was augmented according to needs. Zinky became my friend in the early forties when I recognized him from the more or less obvious clues of his style and a Z on his belt buckle when he played a house party at the home of Rex Roberts who with Jack Gardner wrote the tunes to several shows. Thereafter Zinky journeyed several times up to my home in Milwaukee to look in on the many Chicagoans who have lately made Milwaukee their home (Jimmy Dudley, Jabbo Smith, Bernie Young, etc.) and the Chicago pianists who play the Milwaukee bars in an unending stream (Gid Monore, Lil etc). One time we went over the Noone discs and Zinky pointed out: Noone used Jerome Carrington between Hines and Alex Hill, then shortly Cohn came in. Vocalist on TIGHT LIKE THAT, Vo 1238 was Junie Cobb, and the chase scat on the reverse, SOW A WILD OAT, was by Poston and Cobb. Vocalist on LOVE ME A LITTLE BIT LESS was Eddie Pollack. (Pollack had replaced Poston who had gone with Doc Cook, a 'Dreamland' perennial.) Cohn also identified himself as pianist on Noone's Vo 2862 and 2888 (not Clarence Browning who is credited in Hot Discography.) The later date was Cohn's last recording with Noone.

In 1929 Noone took an augmented band to

Cont'd on Page 19

FILLING IN DISCOGRAPHICALLY

This month's installment by FRANK DRIGGS

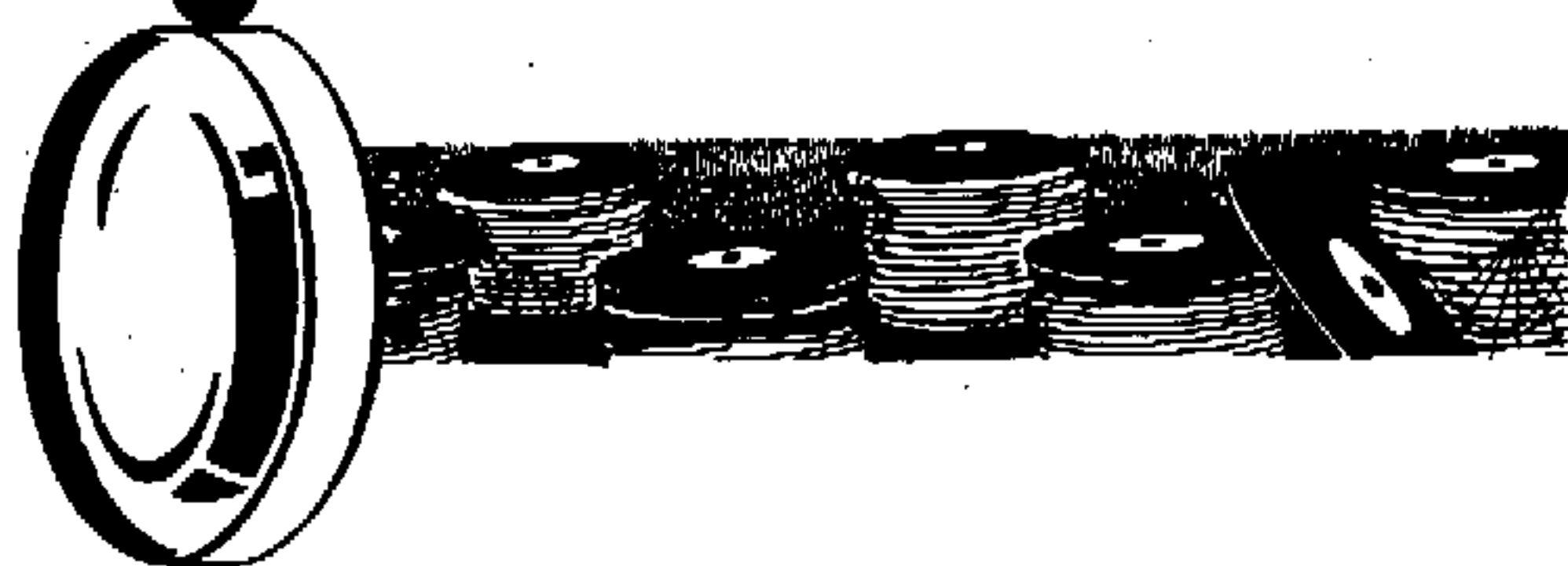
1. Jesse Stone's Blues Serenaders - Okeh 8471
Boot To Boot/Starvation Blues
Albert Hinton, Slick Jackson, tps; Bruis Beas, tb; Jack Washington, Glenn Hughes, as; Elmer Baruch, ts; Jesse Stone, pf-ls; Silas Clinks, bjo; Pete Hassel, tuba; Max Wilkins, dmw. Band worked out of Atchinson, Kansas, let in entire midwest or Southwest to use written arrangements. Stone wrote out solos on these sides.
2. Oliver Cobb's Rhythmic Kings - Brunswick 7107
Dusk's Yaw Yaw/Hot Stuff
Oliver Cobb, tp-ls; Walter Martin, Freddie Martin, as; Ernest Franklin, ts; Eddie Johnson, pf; Benny Jackson, bjo; Singleton Palmer, tuba; Lester Nicholas, dmw. St. Louis band led by Cobb, a Louis imitator who drowned in 1930. Eddie Johnson then taking over band, going into Eddie Johnson's Crackerjacks on Victor, 1932.
3. Benny Washington's Six Aces - Okeh
Compton Avenue Blues
Andrew "Big Babe" Webb, tp; Harvey Lankford, tb; William "Woody" Harris, Harold Kato, as-ts, alt; John Arnold, pf; Pete Patterson, bjo; Benny Washington, dmw.
4. Original St. Louis Crackerjacks Decca, 1936
Eight titles on 7000 series
Elmer Ming, Levi Madison, George Smith, tps; Robert Buster Scott, tb; Walter Martin, Freddie Martin, as; Ernest Franklin, ts; Chick Finney, ldr-pf; William "Bada" Baskerville, gtr-arr; Kermit Haynes, bs; Nick Haywood, dmw; Austin Wright, vo. Last of Crackerjack outfits, broke up in 1938.
5. Walter Page's Blue Devils Vocalion 1463
Blue Devil Blues/Squabbles
Graz "Hot Lips" Page, James Simpson, James LuGrand, tps; Bruis Beas, tb; Ted Manning, Buster Smith, as-elt; Riben Raddy, ts; Charlie Washington, pf; Rauben Lynch, gtr; Walter Page, tuba-bass, bar-sax, ldr; Alvin Burroughs, dmw; Rushing, vo.....Recorded in KC, 1929; Basie and Durham can't be on this, since both were with Moten then and had already recorded with Moten at that time, some two months earlier.
6. Original Yellowjackets, Vocalion
Eight titles in 1937
Forrest Powell, Aubrey Yancey, tps-vo; unknown tb; Monroe Finger, Clifton Jones, as; William Fete, ts; unknown piano; Arthur Shelton, bs; Ira "Eckste" Neville, dmw. Band organized by pianist Chester Lane in Little Rock, Arkansas 1931. He left to join Inter-Pillars in 1936, and therefore isn't on these records, although haven't exact recording dates. Al Hibbler had his 1st singing job with this band in 1934-35.
7. Blanche Calloway Joy Boys
1931 Victor sessions after Andy Kirk's band left.
Edgar Battle, Joe Keys, Clarence Smith, tps; Alton Moore, tb; Sam Webster, ts; Booker Pittman, Leroy Hardy, as; Clyde Hart, pf-arr; Andy Jackson, gtr; Joe Durham, bs; Cozy Cole, dmw.
8. Blanche Calloway Orchestra
Sessions for Perfect, 1934 (Hammond sessions)
Archie Johnson, Henry Mason, Clarence Smith, tps; Alton Moore, Vic Dickenson, ts; Roger Bayd, Ernest Purce, as; Charlie Frazier, ts; unknown pf; Earl Baker, gtr; A.B. Baker, bs; Warren Conyers, dmw.
9. Jabbo Smith Rhythm Aces
1929-1930 Brunswick sessions
After Omer Simeon joined Earl Hines, Jabbo used Willard Brown, as-elt-bar sax; Kenneth Anderson, pf. George James not on these sessions. Possibly some unissued sides remain, because Brown remembers making several sides a week for many weeks.
10. Corrections to Bennie Moten Victor discography
December, 1926 sessions
LaForest Dent, as(not Jack Washington), Vernon Page, tuba, and Willie McWashington, dmw (not Abe Bolser or Willie Hall)
Dent leaves the band for good after Moten Stamp(38674), replaced by Jack Washington, Paul Webster, tp replaces Lamar Wright between June 1927 and leaves before 9/28. LaRoy "Buster" Berry, bjo replaces George "Sam" Tall, bjo by June, 1927.
Booker Washington, tp replaces Paul Webster by 9/28
Buster and Bennie Moten, two pianos, Woodie Walder, elt, and Willie McWashington, dmw are personnel for "Loose Like a Goose" (55428)

Cont'd on Page 19

behind

the cobwebs

carl kendziora



Things that ought to be said department: Not to take any credit away from the greats like Oliver, Bechet, Armstrong, Dodds, etc., but discographers and collectors often seem to conclude that every outstanding solo on record must be by one of them. As an example consider than In Harlem's Araby as by Memphis Jazzers on Grey Gull and allied labels.. This was long listed as an Oliver item but has now been pretty well debunked by Oliver experts. Walt Allen, in his King Oliver discography, opines that the trumpet might be Mike Mosiello a regular member of the "House Band" which turned out sides by the hundreds for Grey Gull. Our feeling is that, if the horn on this side is good enough to be even temporarily mistaken for Oliver, this side should be considered a great item regardless of the identity of the musician. Or have you heard a hot trumpet solo pop out of a commercial side cut in 1930 give or take three years? Play it for a group of collectors. Names will be volunteered - Napoleon, McConville, Charlie Teagarden, Mannie Klein, Nichols, Bill Moore, etc. It might be....but it may well be Bob Effros another fine horn man who is ignored when candidates for the identity of a good solo are being named! This, then, is a plea for consideration of solo work on its own merit regardless of whether the fellow responsible is famous or not. We will make it a practice to comment on good obscure records in this column.

Obscure record of the month: In line with the above we would like to mention Cameo 1120 which couples The Nightmare and Down Home Rag by Doerr's Saxophone Octette. This is a group consisting of all reeds and rhythm. The arrangements are way ahead of their time and there are fine solos on various saxes and banjo. The group is presumably under the leadership of Clyde Doerr, the saxophonist. We have no idea of the identities of the others.

Progress report: The Syndicate's direct research on the smaller labels of the twenties has reached the point where your columnist and Perry Armagnac, using the pooled information of the whole group, have completed the preliminary compilation of the Perfect "Dance" or Popular Series (14000 to 15280). This is a total of 1280 records and we have artist credits and titles for all except four records (Roughly 1/4 of 1%) which are: Pa 14106, 14133, 14858 and 15165. If any one has any information on any of these four Perfect records or their Pathe

equivalents (020924, 020982, 36677 or 36984) we can't urge you enough to let us know!!!! Of the remaining 1276 records 237 we have not seen copies of and still have not full data (masters, composer credits, etc.). This is 19% of the total. Thus, we are better than 80% complete! but there is one catch to this; We are not complete with master numbers. Our old nemesis the sunken label enters the picture. From roughly 14800 to 15040 the records were produced by some process wherein the greater part of the label area was indented deeper than the rest of the record, and the master number, which usually could be found indented in the surface of the label, was not transferred to the final pressing and is not to be found. Issues from this period which were still in print when the old method of pressing was restored may be found with masters visible on later pressings of these catalog numbers. However, those records first issued during this period and already out of print when the period ended presumably do not exist with masters visible. We have been able to determine the master numbers for some of these titles by finding them on other labels (such as Cameo, Romeo, Lincoln, Banner, Regal, Domino, etc.) where the masters would be visible or on English Actuelle, English Perfect or French Pathe where the masters are printed on the labels as well as visible in the label surface. Breakdown for this "Sunken-Label" period (14800 to 15040) is: Artist and titles (from dealer's lists, throwaways, lists of new releases in trade magazines, etc.) only, records not seen first-hand - 72; Data from records first-hand but without masters because of sunken-labels - 137; Data complete including masters - 30. These figures are on the conservative side as we have master numbers for one side only of many of the 137 sunken-label items but have still counted them as without masters. This leaves us with approximately 30% of the total for which we have no masters.

We are looking toward the publication of the Perfect "Dance" series in numerical order in Record Research some time in the future. At present RR is planning a numerical of NML (National Music Lovers) first and then, we hope, will come the Perfect "Dance"! We are not forgetting the other Perfect series; Standard (11000), Star (11500), Vocal (12000) and Race (100). These, generally, did not sell in the quantities reached by the "dance" series and are naturally harder to find. As we progress sufficiently we will consider these series too. Readers'

comments on this projected publication will be most welcome.

Label of the month: Most collectors are familiar with the QRS label of 1927-8. These are electrically recorded and much or all of the material also appears on Paramount. These are black and gold labels. Then there is a lesser-known red and gold label credited to the Cova Recording Corp. of New York and dating circa 1929-30. But our obscure label this time is an acoustic Gennett-derived QRS label of much earlier vintage. Our sample is QRS 5271 and is in the collection of Walter G. Allen. The "A" side is shown in our accompanying cut. Full data: QRS 5271 - A. It Ain't Gonna Rain No Mo' (8542B)/B. Red Headed Music Maker, intro. "Red Hot Blues" (8541a). Both sides are by Wendell Hall with composer credits on both titles to Hall. These are vocals with uke. These are Gennett masters and the same pair of titles with same artist credits are on Gennett 5271 which was released in December 1923. The QRS may have been released at the same time or subsequently. How many other Gennett issues were duplicated on the QRS label we have no idea. The record is dark blue with gold name, titling and border like the Gennetts of the period. Any further data on "Gennett QRS's" certainly are solicited.



Final order of business is a question posed by Le Roy E. Fay, of Swampscott, Mass., who is anxious to establish the identity (and personnel) of the band on Triangle 11373 which couples Sooke Hey Hey (1644) and Blue Grass Blues (1645) as by Broadway Melody Makers. With the help of Perry Armagnac, it appears this is Wade's Moulin Rouge Orchestra. Masters 1642 and 1643 are by Prince's Orchestra; 1644 and 1645 are the two in question and 1646 is So Long To You And The Blues under Wade's name on Triangle and Pure-tone 11363. This latter is also reported to be on Paramount 20301 as by Al Siegel's Orchestra. The significance of this escapes us. Could Wade's name have been used as a pseudonym for something cut by Al Siegel or is it a Wade recording with a pseudonym used on the "parent" label and the real identity on the derivative labels? Anyway, it would seem that 1644, 1645 and 1646 were all by the same group. Masters 1647 through 1649 are unknown to us at present and 1650 is a Vernon Dalhart vocal item. Now can any

Cont'd on Page 19



Let's look back at 1958. Maybe, monetarily speaking, the value of small change diminished slightly, but the Pennies that make the Nichols' had a good year—as they did 30 years ago, in 1928. A review of some of the 1958 highlights follow.

At long last, the movie depicting Red Nichols' life, starring Danny Kaye, started production at Paramount. The contracts were signed back in November 1954 and the title of the movie has changed several times since then. First it was called "Intermission", the most descriptive title without much sales appeal; next, "The Red Nichols Story" and now "The Five Pennies". Although we might like to have more music in the movie, Hollywood may set a new record with "The Five Pennies" for about only one-fourth will be fiction; the remainder will be fact.

On TV, Red and his Pennies appeared on Bobby Troupe's "Stars of Jazz". The past summer, "This Is Your Life" reran the show where Red was the subject.

On records, in January, Audiophile put out XL-326, Syncopated Chamber Music by Loring Nichols and His Pennies. The eleven tunes are reissues of their AP-7 and AP-8 on 78rpm microgrooves. Capitol's LP T-775, "Hot Pennies" was still selling. In June, Capitol reissued the 1955-6 Nichols sessions with the large band of strings. The package was called "In Love With Red" on Capitol LP T-999 and included two previously unissued tunes without strings: "Manhattan Rag" and "Morning Glory". The previously unissued "Ostrich Walk" showed up in Capitol's "History of Jazz" series, Volume 2, "The Turbulent 20's" on T-794. Red can also be heard on Capitol reissue LP T-1057, "K.C. in the 30's". The tunes were cut in 1946-7 and are: "When You're Smiling", "My Sin", and "I Was Wrong" by Julia Lee and "I Ain't Mad At You" by Jesse Price (for details on above records, see R.R. Issue 12, Pages 5, 6, 8 & 9, sessions 16, 19, 48, 56, 58, 59 & 60).

Red (along with others) brought court action to Tops Records when their "Five Pennies" LP1594 hit the market in February. These Masters were cut in 1945 for MacGregor Transcriptions, shortly after Red first re-entered the music business in Los Angeles. These masters were made to service radio stations with electrical transcriptions. The tunes were selected from the leader's library and they played for 15 minutes straight with about 30 seconds silence between each number. Tops bought 1000 MacGregor mas-

HENDERSONIA

Walter C. Allen

This column will deal with various aspects of the recorded output of Fletcher Henderson. It will serve a dual purpose - to present, in at least tentative form, various discoveries uncovered in the course of extensive research on Henderson as prelude to publication of a complete discography, and to solicit additional information from you readers where present data are insufficient.

I wish to state at the outset that this discography is a cooperative effort, with myself as coordinator and documentor of all information received. Appropriate reference will be made to those responsible for particular work as it is discussed in this column.

The first few columns will deal with certain items commonly credited to Henderson, but which we believe not to be bonifide Hendersons.

On page 647 of Jazz Directory, Vol. 4, the title CLOUDS (matrix 5730) is listed as issued on Banner 1470, between two "orphan" Henderson titles - HOW COME YOU DO ME LIKE YOU DO (5728) and ARABY (5731). Delaunay's NEW HOT DISCOGRAPHY (p.64) also lists this title and catalog number (without matrix) but two other sides (ARABY and I'LL SEE YOU IN MY DREAMS) are also listed as on Ba 1470.

Co-Syndicator Perry Armagnac has analyzed the situation, and reported as follows:

1). Matrices 5729 and 5730 are already occupied, being Hawaiian guitar duets by the Langdon Brothers on Regal 9750 PERFECT DAY (5729-1) and ON THE ROAD TO MANDALAY (5730-2); also on Oriole and probably others.
2). The title CLOUDS, or anything resembling it, does not appear by any band on any Banner-Regal-Domino issue of the period, as listed in trade journals or on known records. A copy of Banner 1470 in Perry's collection couples I'LL SEE YOU IN MY DREAMS (5810-6) and ARABY (5731-1), and a copy of Regal 9775 (5810-5/5731-1) is in my collection. Leslie Thornton, however has a copy of Regal 9775 with Lou Gold's TAKE ME (5720-2) on the B side instead of ARABY so by analogy it is quite possible that there are pressings of Banner 1470 with a different coupling.

We therefore throw down the gauntlet, and issue this challenge. Can any one locate a copy, preferably for us to hear and examine, of a Banner, Regal, Domino, Oriole, or other Plaza record of 1925 bearing the title CLOUDS? If so, what are the matrix and take, the artist cre-

BLUES IN REVIEW

* * * * *

by Barry Hansen

BIG BILL BROONZY - EmArcy MG 96157
BIG BILL BROONZY, guitar-vocal; RANSOM KNOWLING, bass.
Rec. Nov. 6, 1951

SIDE 1 Walkin' Down a Lonesome Road
Moppar's Blues
Get Back
Hey, Hey
Willie Mae
Stump Blues

BIG BILL BROONZY, vocal-guitar; RANSOM KNOWLING, bass.
SIDE 2 I Know She Will
BIG BILL BROONZY, vocal-guitar; RANSOM KNOWLING, bass; unidentified piano.
Hollerin' Blues

BIG BILL BROONZY, vocal-guitar; SAX MALLARD & WILLIAM CASSIMIR, saxes; ROBERT CALL, piano; RANSOM KNOWLING, bass; JUDGE RILEY, drums.
Leavin' Day
Southbound Train
You Changed
Tomorrow

Big Bill Broonzy credited as composer of all numbers. Recorded at Universal Recording Studios, Chicago. No master numbers given.

This album released just a few weeks before Broonzy's death, presents Big Bill in prime form, and quite well-recorded. The first side contains six real Broonzy gems. Big Bill's guitar sets up an incomparable beat which is beautifully accented by Knowling's bass. Broonzy's voice is as moving as ever, especially on the classic blues, WALKIN' DOWN A LONESOME ROAD and on the irresistible Jim Crow song, GET BACK. The second side presents a fine blues ballad, I KNOW SHE WILL, and an uptempo HOLLERIN' BLUES with some fine piano, presumably by Robert Call. The last four tracks are dulled by the presence of a stiff and stodgy instrumental combo, but Broonzy's voice is still powerful. Mercury is to be thanked most warmly for making these important and superlative sides available on its EmArcy subsidiary.

(ALL FOLLOWING RECORDS - 45 RPM)

JIMMY REED - VEE-JAY VJ 298
58-920 I'M DOWNA GET MY BABY (J & M REED) (Conrad BMI)
(Vocal with harmonica, el.guitar, el.bass guitar,
57-667 ONDS AND ENDS (J REED) (Conrad BMI) / A dms)
(Violin, harmonica, el.bass guitar, dms, No vocal)

The deceptively titled ONDS AND ENDS is actually a solid, lowdown, and highly emotional instrumental slow blues. The first chorus, on harmonica, is in Reed's best traditional blues form. The second chorus, featuring a pizzicato violin, is a perfect bridge into the third and last chorus. This chorus, by the fiddle alone and with the bow, is one of the most amazing things ever recorded. It is a sweeping, chromatic melody reaching an almost unbearable emotional climax on the last line. The reverse side featured Reed's usual instrumentation and inimitable vocal style on a swinging blues, a perfect example of just how cheerful and bright Southern blues can be. Reed has never sung better. Veejay #298 is recommended without reservation.

MUDDY WATERS - CHESS 1704
8979 SHE'S NINETEEN YEARS OLD (M.Morganfield) Are BMI
(Vocal with el.harmonica, el.guitar, piano, string
8980 CLOSE TO YOU (W.Dixon) Are BMI / bass & drums
(Vocal with el.harmonica, el.guitar, piano, string / bass & drums)

Two fine sides by Waters solidly in the Southern blues tradition, though not up to Muddy's best in depth of feeling. NINETEEN is the better of the two, a slow blues with Waters and the combo both in good form. The harmonica (sounds like Little Walter again) is a standout. It is not a classic, but for easy listening Southern blues it hits the bullseye. CLOSE TO YOU is a swinging blues with good intentions, but the message of this blues is considerably hindered by a lusty but extremely artificial little laugh which Waters insists on inserting at the end of each line. The high spot of the side is Muddy's fine guitar chorus. Chess has given us a fine hi-fi recording.

ally complete representation of the vocalists who recorded for Victor's black-label series from 1909 to 1930. Aural identification of these artists is not an easy matter, even for those among us who seem to have an unusual aptitude for it, and a half hour with a pile of "Gems" may do well to discourage the most self-confident. However, it is fascinating to discover the variety of vocalists employed by the Victor for this purpose, and it reveals to us combinations of voices which were never or rarely attempted on single ten-inch releases.

A photograph of the artists of the Victor Light Opera Company appears in the general catalog for 1912 and I believe I can identify the following: Reinold Werrenrath, S.H. Ludley, Elsie Baker, Elizabeth Wheeler, Steve Porter, Harry Macdonough, John Barnes Wells, Ada Jones, Billy Murray, Marguerite Dunlap, Lucy Isabelle Marsh, William F. Hooley, Walter B. Rogers ("Musical Director of the Victor Recording Laboratory"), and, possibly, Agnes Kimball. There are five other faces which I would not attempt to identify, although Inez Barbour, Elise Stevenson, and John Young may be among them. Eventually, such artists as Olive Kline, Elizabeth Spencer, Gladys Rice, Helen Clark, and the members of the Shannon Four, Shannon Quartet, and the Revelers joined the company.

By 1912, when the black-label single-faced disc was abandoned in favor of the double faced disc, the company had established the format which it was to use with little variation for the next 17 years. In fact, it was not until the late 1930s (notably beginning with the Sigmund Romberg Show album on red-seal Vi 11792-11796) that any important innovations in the style of presentation were made.

A typical recording in this series is Gems from "Honeymoon Lane" (Vi 35811), released in 1926. It opens with a loud fanfare, terminated by a crash of cymbals, and the entire chorus breaks into a spirited rendition of "Half a Moon (Is Better Than No Moon)". A quick transition in mood is effected by a very brief instrumental interlude, and then Franklyn Baur and Gladys Rice sing the hit song from the show, "The Little White House At The End of Honeymoon Lane". Another musical interlude to change the mood introduces the next song, "Jersey Walk", sung by Johnny Marvin, replete with ukelele, violin and vocal effects. After this, Elliott Shaw sings a romantic ballad, "Mary Dear". And then, with 46 seconds of playing time left, an appropriate crash of cymbals brings on the entire company in a grand finale-- this time a recapitulation of "The Little White House At The End Of Honeymoon Lane," a loud instrumental flourish, another clatter of cymbals, and the record is over-- playing time, 4 minutes and 24 seconds. All other records in this series are nearly identical in style of presentation. Only the songs and the artists differ.

Shortly after the introduction of electric recordings, Victor issued album "C-1"-- "The Music of Victor Herbert" on five 12" red-seal records (Vi 9145-9149). This was the first of several albums issued under the direction of Nathaniel Shilkret and the Victor Concert Orchestra and/or Victor Salon Orchestra, and the Victor Light Opera Company, and/or Victor Salon Group. The early Victor Salon Group recordings feature essentially the same artists as the Victor Light Opera Company. Since both groups appear on red-seal records at this time, I cannot hypothesize why the Victor Company made a distinction between the two, since both had been granted equal prestige.

The later groups contain some very distinguished names-- Jane Froman, Felix Knight, Jan Pearce, and Rie Stevens (as well as the durable, omnipresent Gladys Rice). However, these are slick, pretentious recordings, and somehow, with too many ornate instrumental passages, lack the charm, and the unified quality which the earlier recordings possess. Ironically, it is these "late" recordings which sound dated today. Victor album "C-1" is ageless. What is lasting, perhaps, is tasteful orchestration in careful combination with voices well suited to the songs to be sung.

-finis-

EAST BAY REVIVAL (Cont'd)

Mielke began rehearsing his own group a few weeks after his return from New York. He has said, "...the band was strictly extra-curricular and never played a job together as a unit. It was a rehearsing group in a way...It was Oscar's inspiration to issue a record (much to the pain of his pocket book)". "Oscar" was a friend named Oscar Anderson who had a house on Woodmont Road, a quiet street in the Berkeley Hills. The band rehearsed at his home. Four sides were cut in the fall of 1951, and two were released during the winter. Oscar called his company "Woodmont Records" and the label "Crazy Chords" after a Jelly Roll Morton tune that the band recorded..... Mielke arranged CRAZY CHORDS and Bill Erickson arranged the verse OF RIVERBOAT SHUFFLE.

(no matrix CRAZY CHORDS

number) OA-101 Crazy Chords

OA-101-A Riverboat Shuffle

Mielke, tb; Bill Erickson, tp; Bill Napier, clt; Jerrold Stanton, pf; Bob Mussiter, gtr; Jack Lowe, dms; John Schuler, bass.

The first record was not commercially successful and the second record by the Woodmont Record Co. was never released.

The commercial failure of these independent record ventures was discouraging to everyone involved, and it was four years before there was another record of the East Bay revival. There has been a great many changes, both in the musicians and in their musical thinking. Mielke and Oxtot were together, leading the group

called Mielke's Bearcats. It was the finest of the East Bay bands, and certainly one of the most musical groups the revival movement had produced. Pete Allen and P.T. Stanton, of the Vaudeville Trio, were with the band, Allen playing bass and Stanton playing trumpet. Oxtot had become a banjo player, and the clarinet player was Bunky Colman from the old Polecats. There was a series of drummers, none of them important in shaping the band's style. For a few months it seemed as though there would be an LP of the band on Empirical Records of Dayton, Ohio. The owner of Empirical, Dave Jones, knew Mielke from his work with the Dixieland Rhythm Kings in 1952, and he recorded the band at the Lark's Club in the summer of 1955. The musicians were paid, the records mastered and a few tests struck off, and then Empirical foundered. The masters were sold to Riverside Records and there are no plans for their release by Riverside at present.

A student at Stanford University, Lewis Terman, was interested in the Bearcats, and he recorded the band in November, 1955. Oscar Anderson, of Crazy Chords, assisted with the editing, and a 45 rpm record was released by the "Reliance Talking Machine Company" the next spring.

(no matrix RELIANCE TALKING COMPANY

number) 36997A - That's My Weakness

36997B - Egyptian Fantasy/now

Bob Mielke's Bearcats: Mielke, tb; Oxtot, bjo; Colman, clt; Stanton, tpt; Allen, bs; Don Marchant, dms.

The Reliance record came the closest to any kind of commercial success of the East Bay records. It was pressed as a 45 rpm for the juke box trade and in a minor way it was heard in local jazz clubs for a few months after its release. It was important, too, for preserving the sound of the group. Colman went into the army a few months after the recording was made and it was impossible to find a suitable replacement. The group is no longer together.

The East Bay revival and its handful of records is probably not a great deal different from the "revivals" in many other cities. In its emotional and artistic aims it can be thought of as representative of a time and style in the story of American jazz music. For the musicians there was a realization of a deeply felt desire to retain some souvenir of their own musical expression. Most of the musicians recorded with other groups in other areas, but as East Bay musicians, living in the East Bay revival, there is only a slim pile of recordings. Vaudeville, Clambake, Crazy Chords, Reliance. For the people whose time and money brought the records into existence there was a different satisfaction. Perhaps it was the feeling described by the poet Eli Siegel,

"... the wonderful feeling of having to do with."

(the writer wishes to acknowledge the assistance of Dick Oxtot, Bob Mielke, and Pete Allen in the preparation of this article).

CONTINENTAL JAZZDISCOLOGY

By HAROLD FLAKSER

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEES OF EUROPEAN RECORDED JAZZ
WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

SOME CORRECTIONAL RAMBLINGS

MADAME TUSSAUD'S DANCE ORCH: MATRIX ADDENDA (For background data, see JAZZ MONTHLY: Nov., 1955(p. 29), Feb., 1956(p. 26); RECORD RESEARCH: July/Aug., 1956(p. 15), Nov./Dec., 1956(p. 14))

Further matrix data have come to hand re several sides by this group that were not listed in the Nov., 1955 issue of JAZZ MONTHLY. Details are:

EB 1021-III JAZZ COCKTAIL/EB 1022-III MY BLUEBIRD'S SINGING THE BLUES EBW 5580
EB 1059-II LIGHTENING/EB 1060-IV YOU'RE STILL IN MY HEART EBW 5597

The following two titles were issued in GERMANY on the TRIUMPH label:

EB 7777* STEVEDORE STOMP/EB 1073-II WILD GOOSE CHASE TRIUMPH 571

*NOTE: No matrix no. is discernable for the STEVEDORE STOMP side; the foregoing-cited matrix no. for the WILD GOOSE CHASE side is indicated between the run-off groove and the label.

It should be noted, further, all sides as by this Orch. were cut in 1933. Still required are the matrix nos. for EBW 5572 & 5590. The identity of the trombonist is still required.

FRED ELIZALDE: ((For background data on the De(E) 1932-recorded orchestral sides see RECORD RESEARCH, Nov./Dec., 1956(p. 14)))

The Christian name of the clarinetist is, Frederick (Thurston).

THE NEW YORKERS: ((For background data see, Lange, Horst H. - DIE DEUTSCHE JAZZ DISCOGRAPHIE(Berlin, 1955)(p. 446-7); RECORD RESEARCH, Nov./Dec., 1956(p. 14)))

Further corrections re the line-up are in order. Pianist, Jack O'Brien has supplied this researcher with the following correct line-up:

Ldr, bjo: George Carhart; tpt: Evelyn 'Eaz' Bazell; tbn: Eddie Norman; as, clt: Danny Polo; ts: Andy Foster; p: Jack O'Brien; dms: Dave Tough

In addition to the fourteen sides cut for the German TRI-ERGON label in Berlin, in 1927, this group also cut at least, two additional sides for Homo(G): for which, German discographer, Horst Lange supplies the following data:

Berlin, ca., Sept.-Oct./1927

M 19450 HOOSIER SWEETHEART/ M 19451 SUNNY DISPOSISH Homo(G) 4-2420

ROY PEYTON: ((For background data see, RECORD RESEARCH, May/June, 1956(p. 16).))

It can be definitively stated the two sides issued on REX(N) E.B. 385 were cut in, Oslo, NORWAY, ca., Summer, 1936. Accompaniment is by drummer, Harald Jaang.

PIERRE LORD/DJANGO REINHARDT: ((For background data, see RECORD RESEARCH, Mar./Apr., 1958(p.13)))

Add, for the 'P 77350' side, bass, played by, Louis Vola.

SPIKE HUGHES: ((For background data, see, RECORD RESEARCH, May/June, 1956(p.15)))

Matrix takes for the four Feb. 10th, 1932-recorded Pa(E) sides listed in JD (Vol. 1V) (p. 725), are as follows:

WE 4432-3; WE 4433-2; WE 4434-1; WE 4435-2

HARRY FLEMING: ((For background data, see: THE DISCOPHILE, No. 39 - Dec., 1954 (pp. 14-15); RECORD RESEARCH, Vol. 1, No. 2 - April, 1955).))

In the second issue of RR, it was stated the 1933-recorded Co(It) sides were constituted by an all-Italian recording combination. This has been found to be incorrect. JAZZ, co-authored by Martin Goldstein & Victor Skaarup (Copenhagen: Frederick E. Pederssens Forlag, 1934), p. 80, gives the following details: "The best band in Italy is Harry Fleming's (sic!). This consists of three Englishmen, four Americans, two Spaniards, one German and six Italians."

Has any of our readers an inkling as to the identity of any of these instrumentalists? Quite intriguing!

QUESTIONS:

Can any of our readers supply line-up for the following recording?

Quinteto Nocturnos

Direc. J. A. Bou

Barcelona, May 24, 1944
Rgl(Sp) C. 8633

CR 3260-III BOLIDO(TIGER RAG)

Can any of our readers supply data for the following two recordings, cut, presumably, in Budapest, ca., 1938, for the RADIOLA ELECTRO RECORD label, by, Eddy Buttler & Miss(sic) Jolly Boys:

708 The Toy Trumpet/ 714 Snake Charmer RADIOLA ELECTRO RECORD(Hung) RN 119

Address all inquiries to: - Harold Flakser, 8100 - Bay Parkway
Brooklyn 14, New York, U. S. A.

THAT'LL NEVER DO

(A MORTONIA VIGNETTE)

Harrison Smith

'S' Funny how sayin's go aroun'
an' catch on all over town.

Years ago, about 1907, Bert Williams, - then famed as 'the funniest man in the world' patronized a downtown Brooklyn barber shop frequently, altho' he lived in N.Y. - His barber, Brownie was also good for a buck tip, so the 'red-carpet' was always rolled out for Bert. Back in that time, the shop was a hangout for assorted characters and the sporting element. Jim Vaughan, fabulous jazz pianist, was one. Bert was a master of humor and would gladly pay 10 bucks for a good joke which he would develop for stage use. When they 'gassed him' with too many he'd yell 'That's A Plenty', the title of a comic song authored by him. After his death, the words and his name were deleted from it and to-day the 'historians' tell the jeep that same created in Brooklyn is 'a good ol' New Orleans tune'. They also refer to "DIIN'T HE RAMBLE" (Cole and Johnson) "BALLIN' THE JACK", "STRUT MISS LIZZIE", "OL' COW DIED" ("Muskrat Ramble" "Shreveport Blues") and "PANAMA" as same. Bert's song impressed me and years afterwards I developed one like titled "THAT'LL NEVAH' DO". Jelly recorded it and liked it so much he modestly claimed he authored and composed it. Record labels gave him credit and I blew my top and had him and his recording boss, 'Fat Cat' fired. Jelly didn't make a single record until 9 years afterwards. 'Brushoff' paved the way for existence of 'General' records and 'I of C' c-o-p. Waller who had a great admiration for Jelly, got all the dates and spotlight.. I was advised that the tune was rated among 3 greatest jazz tunes of all time by British Rhythm Club. This little story proves that the 'historians' are 'all wet' when they say Jelly's decline was due to the Wall Street crash. Surely conditions caused by crash would not prevent economical setups like Morton Trio (Jelly-Bigard-Barbarin-please stop saying Zutty) turning out tunes like "Smilin' The Blues Away"/"Turtle Twist"/"My Little Dixie Home" / "That's Like It Oughta' Be" published by me, none authored or composed by Jelly nor from New Orleans. All were authored and composed right in good ol' "Tin Pan Alley".

P.S. When the spirit moves me I'll do 'Ellingtonia' & 'King Size Blues'(King Oliver)'. Dig you later.

*All haters of my pal, Ted Lewis, should know that he recently played State Fair and drew \$17,000 in business in a single day.

**Which was first?
'St. Louis Tickle', 'Carolina Shout', 'I Thot I Heard etc', 'Natchez and Robert E. Lee', 'Little Rock Getway'(present national anthem) all have same melody or theme.

mand stretched its time almost to a year. After closing at Nick's the band went on tour and then returned to New York for television appearances with Kate Smith, the Steve Allen Show, and of course the Jackie Gleason show.

Later with Pee Wee Erwin, Johnny once again toured and among the cities they played was New Orleans in its famous Dream Room on Bourbon Street. Johnny played solo at Eddie Condon's from Sept. 1956 through February 1957. And then came the moment — the moment most musicians feel that experience and ability permit them to organize a band. Together with Harry DiVito (on trombone), Tony Spair (on trumpet), Pete Rogers (on bass), Kenny Davern (on clarinet) and Phil Failla (drums), they realized the advantages of having their own cooperative band. They called themselves "The Empire City Six". ABC-Paramount soon signed them for an album called "The Empire City Six". ABC-Paramount soon signed them for an album called "The Empire City Six salutes the Colleges" after having played at Nick's. Combining the basic ingredients of the New Orleans school and the fresh interpretations of Modern Dixieland, "The Empire Six" is fondly and appreciatively remembered from a very first hearing. I personally feel that much of the band's success is due to Johnny's adroit and deft playing and his clever arrangements.

Currently, Johnny is at NICK'S with the Pee Wee Erwin band. Phil Napoleon, who is to follow Pee Wee into NICK'S has asked Johnny to stay on at the piano, so any time you happen to be in the vicinity of Nick's, by all means drop in and hear this fine young pianist.

BLUES IN REVIEW (Cont'd)

BO DIDDLEY - CHESS EP 5125

US964 BO DIDDLEY (McDaniels) Are BMI (Orig. Checker #814, Vocal with el. guitars, maracas, dms) /master #7788
I'M A MAN (McDaniels) Are BMI (Orig. Checker #814, Vocal with Sam Spade, py. Maracas, dms) /master #7786

US965 WILLIE AND LILLIE (McDaniels) Are BMI
(Vocal with el. guitars, maracas and drums)

BO MEETS THE MONSTER (McDaniels) Are BMI
(Vocal with el. guitar, drums and sound effects)

Checker #814, released in the Spring of 1955, was one of the most sensational blues records of recent years. The two primitive chants on its two sides made such an impression that dozens of blues and rock & roll singers, from Muddy Waters to Boogaloo, were soon making records with a strong Bo Diddley influence. The lively BO DIDDLEY, with its catchy Afro-Cuban-inspired rhythms and whimsical lyrics, and the irresistible, low-down, and frankly suggestive slow chant I'M A MAN are as powerful and enjoyable now as they were in 1955; undisputed proof of the permanence of a good blues record. The two tunes on the reverse side are of recent vintage and to my knowledge have not previously been released. Both of them are lively little chants; the first an idiomatic love story, the second a tale of the purple people eater. Bo Diddley sings them in a style highly reminiscent of Leadbelly's play-party songs. A fine, solid, worthwhile EP, well worthwhile for both rock & roll and Southern blues fans.

(NOTE: These reviews are a good deal longer than the ones I have done in past reviews. I have tried to do generally, a more scientific job. I have omitted the numerical ratings I used previously; in my estimation the more complete discographical data & more specific reviews would be more helpful to collectors and prospective record buyers than the numerical system which was greatly dependent on my own prejudices, and was perhaps a bit inconsistent from month to month.)

readers furnish anything on the real identity of this group and/or any of the personnel?

Space has more than run out for this time. See the last paragraph of last issue's column for our requests for data on the small labels of the twenties. We need your help. Next issue we will list those Perfect catalog numbers we need data on. Perhaps some of our readers can fill in some gaps. Until then....so long Contact us at Salem Road, RFD2, Pound Ridge, New York or c/o Record Research.

BEYOND THE IMPRESSION (Cont'd)

the Greystone in Detroit where they played for several weeks opposite the Billy Minor Band. Zinky later married the girl who formerly had been Billy Minor's wife during the Greystone engagement. In the Minor Band were Jimmy Dudley and Bernie Young who later moved to permanent residence in Milwaukee.... Because of his facility in the Hines style, Zinky was invited to participate in the GOLDEN LILY date with Frankie Franko (on Melotone). He never played with that band on any occasion.

ZINKY'S HISTORY

As long as we've started on Zinky, let's dip a little farther into the files. Zinky was born on August 18, 1908 in Oakland California. His family moved to Chicago in 1917. He studied piano under S.I. Lee, and at the Chicago Music College for a time under the classicist, Moyesse Boguslawski. Played with Roy Palmer's group in 1928; Noone 1929-31; Ralph Cooper (Regal Theatre, pit and stage) and Walter Barnes 1931-32; Erskine Tate at Mike Rafferty's Triangle Cafe 1932; Carroll Dickerson 1934; Eddie South 1935 various spots including a long term at Joe Miller's 885 Club (Rush Street) sometimes as a duo, sometimes as a small group supporting Eddie's virtuosity. Zinky was a part of the Fletcher Henderson stage package in 1937; had his own band at the Annex (24th & State in 1937 with Jimmy Strong, Wadie Harris - reeds, Sam Dean - trumpet, Henry Fort - bass, Roy Slaughter, drums. Cohn became the Southside Local 208 business manager in 1938 and for years thereafter deigned only to play when the rates were high, for example, accompanying Ethel Waters, Lena Horne, Norman and Arlene Selby dancers and some recording. One of his recording dates was with Bob Howard on Decca 917 and Decca 927. These he thought were made in September of 1936. In 1950/52 Zinky was leader, organizer and pianist of the Monday night jam bands which packed Jazz Ltd. At 1:45AM, April 26, 1952, Zinky died of a cerebral hemorrhage after a long, rough night of rehearsing the Amateur Minstrels in St. Anselm Community Hall. Zinky was a soft spoken gentleman, intellectual, and a pretty damn good pianist.

(more on Zinky in a forthcoming issue)

ters at \$5 per and put them on low-priced LP's sold through chain-stores. While at the time the masters were adequate for service to radio stations, these ARE NOT REPRESENTATIVE OF THE PRESENT BAND and can only hurt, not promote Red's current efforts. A court settlement followed and this LP was officially released in August. For the record, the majority of the men on this LP are: Red (c); Heinie Beau (cl); Herbie Haymer (ts); Pete Desantis or Earl Sturgis (p); Thurman Teague (st.b); Rollie Culver (dm). In October, Capitol issued the best LP of all, T-1051, "Parade of the Pennies", with liner notes by Heinie Beau which gives details of the sessions. Highlights of the album are Red's cornet, two originals by Beau-Nichols, and wonderful use of tympani, mellophone, bass sax, celeste, and bells.

On October 30th, Capitol set up their stereo equipment at Marineland Restaurant near Palos Verdes, California, where Red's band was holding forth. We can look forward to a wonderful on-the-spot LP and some tongue-in-cheek liner notes by Red himself.

Another highlight took place in November. Red signed a 3-year contract with Joe Glaser. We can look forward to Red's first trip to New York City in 15 years next Spring.

While I was sitting at the Town House in L.A. last March, a tremendous compliment came Red's way. Benny Carter, the great trumpet-sax-arranger man, was listening to the Pennies with a party of friends. Just before Benny left the room, he shook Red's hand and said: "They just don't know how to play soft anymore."

FILLING IN DISCOGRAPHICALLY (Cont'd)

Count Basie, pf, and Eddie Durham, tb, gtr added for October 1929 sessions in Chicago. Hot Lips Page added in October 1929.

Band split in half in late 1931 with Ed Lewis, Thamon Hayes, Harlan Leonard, Woodie Walder, Vernon Page and Booker Washington leaving to reorganize under Thamon Hayes the following year. None returned to Moten.

December 1932 sessions:

Joe Keys, Dec "Prince" Stewart, tps; Dan Minor, Eddie Durham, tbs; Eddie Barefield, Jack Washington, Buster Smith, as; Ben Webster, ts; Count Basie, pf; Buster Berry, gtr; Walter Page, bs; Willie McWashington, dms.

Ed Lewis was chief tp soloist until he left, Lips had only brief solos before Ed left, and Booker Washington only solo is on BB6711 'Now That I Need You'. Alto solos by Woodie Walder and Harlan Leonard, reedy clarinet by Woodie Walder. Jack Washington also has alto solos. Last sessions Lips tp solos; Eddie Barefield, as-olt solos; Webster, ts; Dan Minor, tb; Durham, el-gtr.

Ed Lewis insists 1st Victor records made in Kansas City. This undoubtedly true, since band had not gone East until late 1927 and had gone to Chicago then to record, not to Camden. No Victor sides recorded in Camden before 1928.

11. Louis Armstrong - April 1933 sessions for Victor -

Harry Dial, dms replaced Yank Porter

Louis Armstrong - July 1937 Decca sessions -

Leo "Snub" Mosely, tb. Replaces Geo. Matthews, tb.

12. Claude Hopkins Orch. - October-November sessions, Decca

Leo "Snub" Mosely, tb for F. Arbello, tb.

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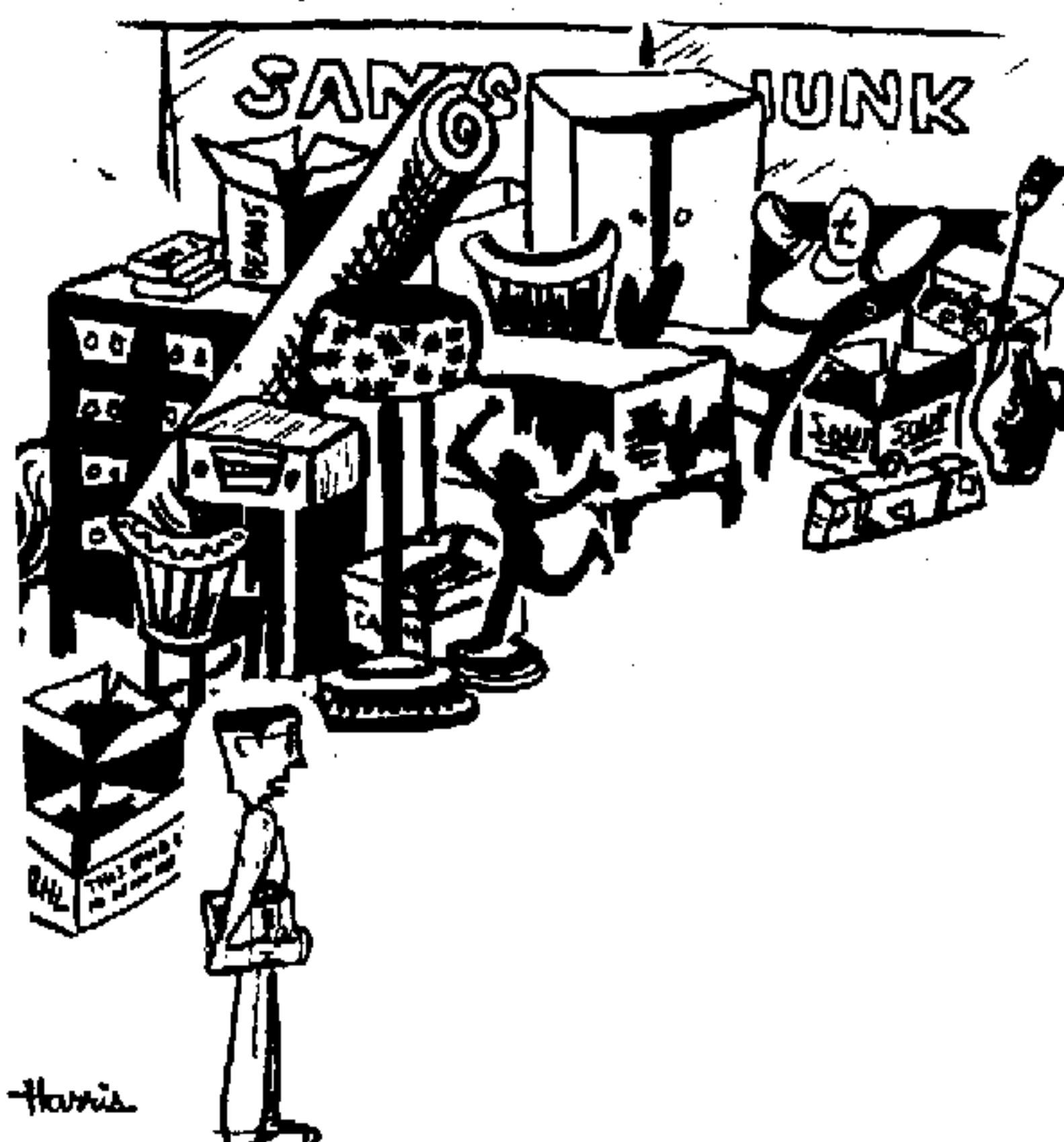
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